

## MAJOR AND MINOR.

"Esclarmonde" is the name of a new four act opera by Massenet.

Sembrich received \$2,400 for two engagements at Copenhagen.

Pauline Lucca says that her coming to America will end her career on the stage.

Mr. and Mrs. Henschel will leave England in March for a long tour in the United States.

Mme. Scalchi will be heard during the winter months at the Imperial Opera house in St. Petersburg.

They are endeavoring to abolish the encore system in England. It would be a boon in many ways.

Adele Aus Der Ohe gave the sixty-eighth piano forte recital of the Ladies' Musical Society of Omaha.

Madame Patti sang at the Paris Grand Opéra, under the composer's baton, the part of Juliet in M. Gounod's opera.

At her Sixth Piano Recital, comprising works of American composers only, Mrs. Thoms of N. Y., played E. R. Kroeger's "Elfen Reigen," and M. I. Epstein's "Polonaise."

Moritz Rosenthal, the Roumanian pianist, opened his engagement in this country in Boston. He has a wonderful technical skill and is meeting with the most pronounced success.

At the second symphonic concert of the Russian Musica Society, at St. Petersburg, Rubinstein's new symphonic poem "Don Quixote," was coldly received, though it is said to possess considerable merit.

One more has been added to the settings of Goethe's Faust, that of Max Zenger. The others are by Spohr, Voss, Bishop, Beaumont, Blum, Bertin, Meyer, Kugler, de Pallaert, Gordigiani, Werstowsky, Zaltz, Gounod, Boito, Zöllner and Zenner.

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The Russian Opera Company came to a sad end in London. Fifty of the chorus were penniless and a subscription was started to send them home to Russia.

P. S. Gilmore was so fascinated with Charles Kunkel's "Alpine Storm" that he gave it a dozen times during his band engagement in St. Louis.—*Am. Art Journal*.

At the first Henschel symphony concerts, St. James' Hall, London, Grieg's new *suite*, op. 46, was given for the first time; this *suite* consists of four numbers taken from the music to Ibsen's poem "Peer Gynt"; of the four parts: "In the Morning," "The Death of Ases," "Anitra's Dance," and "In the Hall of the Mountain King." The third is considered the best.

Campanini and his company had a novel experience at Springfield, Mass. Through mistake, the trunks were not delivered and the opera presented its members in promenade costume. It was a treat to the house, however, but we would not vouch for their musical undertones.

M. Antoine de Choudens, the famous French music publisher, died November 16, aged sixty-eight. The chief source of his fortune was Gounod's "Faust," which he bought for 10,000 francs, (\$2,000!) and which has since paid its lucky owner at least a million francs.

The *New York Sun* says there are some remarkably good violins now for sale in that city at prices ranging from \$500 to

\$3,000. But few purchasers are found that care to go beyond the smaller sum, although one enthusiastic young amateur has offered \$10,000 for a famous instrument held abroad at the modest figure of \$14,000. The amateur in question is the son of one of the richest men in the land, but he is as poor in talent as he is wealthy in worldly possessions, and the violin that sang and sparkled under Paganini's fingers, were it removed from its crystal sarcophagus in Genoa would squeak and grunt beneath the pressure of the millionaire's bow, as inharmoniously as a \$1.75 Stradivarius discovered in a Chatham street pawnshop. It is a melancholy fact that many of the people that own costly Ams and Stradivaris, here and abroad, are quite powerless to reveal their beauties.

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## PIANO SOLOS.

1. **LOESCHHORN, A.** Studies, Op. 84, Book II, 16 Studies. The continuation of Book I.
2. **GODARD, BENJAMIN.** Novellozza, Op. 47, in A Major.
3. **MOSZKOWSKI, MAURICE.** Momento gioioso, Op. 42, No. 3, in E flat major.
4. **ARDITI, LUIGI.** L'Ingenue, (Gavotte).
5. **JENSEN-SIDUS.** Marguerite, Rondo, Op. 200.
6. **KJERULF, H.** Cradle Song, Wiegenlied, in F sharp major.
7. **SIDUS, CARL.** Lilly of the Valley, Polka Caprice, Op. 201.

## PIANO DUET.

8. **KUNKEL, JACOB.** Heather Bell Waltz.

## SONGS.

9. **RUBINSTEIN, ANTON.** Thou art like unto a Flower. (Du bist wie eine Blume).
10. **MOLLOY, I. L.** Because I do. (Nun weil ichs thu).
11. **SCOTCH.** Within a Mile of Edinboro town. (Von Edinburg kaum eine meile weit).

The March number will contain the third Book of Loeschhorn Studies, Op. 84, which finishes this opus; it will further contain three Dances Characteristic for the piano, by E. R. Kroeger, which are acknowledged by all who have heard them, to be equal if not superior, to anything of the kind ever published.

## REVIEW OF CONCERTS.

**Kroeger's Choir Concert.**—The second concert given by Mr. Ernest R. Kroeger with the choir of the Church of the Messiah, Dec. 13th, was a great artistic success. The work chosen for the occasion was A. Dvorák's Stabat Mater. The composition one of the greatest of its kind, appeals essentially to the musician, but lacks the elements ever to make it popular with the mass like Rossini's Stabat Mater. The singers, Mrs. W. B. Smith, Miss Minnie Bruce, Mr. Chas. A. Metcalf and Mr. Arthur D. Weld, deserve special mention for the manner in which they acquitted themselves of their task. On Mr. Kroeger we can not bestow too much praise; his handling of the organ, giving all the variety of tone, color and shading that the orchestral score calls for, was simply superb, while the control that he wielded over his singers at all times notwithstanding that his back was turned to them, was a great feat. We recommend a lighter work for the next concert.

**Mendelssohn Quartet Club.**—The first concert of this club took place Dec. 18th. The programme presented was unusually choice, embracing Raff's great piano quintet, op. 107, in A minor. The rendition of all the numbers by the club was very smooth and polished, and showed that its members are not resting on the laurels acquired but that they are studying zealously and with praiseworthy success. Mr. Ehling played the piano part in Raff's quintet with refinement, pathos and great dash. The triplets in the first movement showered and sparkled like clean cut diamonds. The pathos and depth of tone with which he played the Adagio was such as will not easily be forgotten. However, he seemed at his best in the last movement. The difficult octave passages were brought out with a *bravour* and dash that recalled to our mind, favorably, that giant of pianists, Anton Rubinstein. Mr. Carl Froelich delighted the audience with a pretty cello solo, "Elegie," by Batta. The instrument was fairly human in his hands. After the conclusion he was deservedly applauded and had to respond to an encore which he granted by playing Schubert's "Praise of Tears." The accompaniment to his solo was entirely too soft. The next time we advise it be stronger or the cellist's great tone modified. Miss Alice Lathrop sang Rubinstein's "O Thou art like unto a Flower," and Schubert's "Thou art the rest," in a very enjoyable manner and was recalled after each number.

**The St. Louis Choral Society** opened its Ninth Season Dec 4th., presenting Miss Emma Juch, soprano, Miss Hope Glen, alto, Mr. Leopold Lichtenberg, violinist and Madame Teresa Carreno, pianist. For this initial concert, the Society selected the first part of Mendelssohn's St. Paul, offering a double attraction in its own line work, and the quartette of foreign artists. The public gracefully acknowledged a programme so rich and gave the largest audience that ever greeted the society. The soloists, Misses Juch and Glen, Madame Teresa Carreno and Mr. Lichtenberg were warmly received and applauded for their artistic work. Mme. Carreno's solos which were given on her favorite piano, a Weber Grand, were to many, a revelation as to what a woman can accomplish. The Choral work, taken all in all, was very good, but did not come up to some of its former achievements. At no time was the audience aroused to enthusiasm. Mr. Hein acquitted himself very creditably with the ungrateful part allotted to him. Mr. Porteous, our own city favorite—sang his aria "Oh God have mercy upon me" with true pathos and dramatic inspiration. We do not know that we ever heard him use his really beautiful voice to better advantage. Will some one explain why the advertised orchestral accompaniment to the Freischütz aria, sung by Miss Juch was omitted, and the meagre accompaniment of a piano substituted. Also, why the substituting of two pieces by Mme. Carreno, for Liszt's great Hungarian Fantasia? We know Mme. Carreno wished to play it. Many parties attended the concert solely to hear her play this piece, as advertised, and were disappointed. We raise the question, why? The members of the orchestra were certainly not at fault for this failure to carry out the programme which robbed it of one of its choicest numbers and substituted a meagre piano accompaniment to the song. The directors can not be too highly praised for the good work they are doing in offering these superior Choral concerts, and we hope that the public will show its appreciation by attending the two coming concerts as well as it did the first. We annex the Choral works to be given at these concerts. Schumann's "Pilgrimage of the Rose," Massenet's "Eve," Thursday, Feb. 28. Berlioz' "Damnation of Faust" Thursday, May 9.

**The Musical Union**, rather Mr. August Waldauer, gave the first concert of the season 88-89, Thursday evening, Dec. 6th. The programme offered was of surpassing excellence, embracing Beethoven's immortal "Pastoral Symphony." The soloists for the evening were Miss Maude Powell, the renowned violinist, and Miss Geneva Johnston, soprano, from Chicago. Miss Powell is an old favorite here, and her appearance called forth a storm of applause. She no sooner laid the bow on the violin, than the audience were held spell-bound by her marvelous performance. The most intricate technical difficulties melted into child's play at her hand and proved her wonderful mastery of the violin. After her great rendition of Ernst's most difficult Othello Fantasia, she was deservedly recalled again and again. Miss Johnston proved herself a most acceptable artist. She is the possessor of a clear, sympathetic, well schooled soprano voice. Her numbers were sung with a conception which made them most enjoyable. Everything she did was done in true artistic style and feeling. We hope to hear her again. Mr. Waldauer never looked nor did better work. He stood before his chosen band, applauded to the echo by the vast audience, every person of which greeted him, not only as a great artist and conductor, but also as a dear personal friend. He bowed his acknowledgment as if to say: "Richard is himself again." The symphony was rendered with exceptional refinement. The most subtle

shadings and intention of Beethoven were clearly brought out, and to many who had often heard it before the performance was a revelation. It was a treat to see Mr. Waldauer handle the orchestra when the flute set in a measure too soon, or the horns were not in time, etc. At such times we learn the difference between the straw man who simply saws the air with a stick and the musicianly conductor; but under Mr. Waldauer's splendid handling mistakes appeared mere trifles. At the conclusion of the symphony Mr. Waldauer seemed well satisfied, and he had reasons to be, for the audience was not slow to show its appreciation of the superior work accomplished. Mr. Abraham Epstein's accompaniments, which were given on a "Knabe Grand" (the piano used exclusively at the Musical Union Concerts) were most artistic. He exemplified that a man can gain recognition as an artist by simply playing an accompaniment.

The second concert of the season takes place Jan. 16, Dress Rehearsal; Jan. 17, Concert.

**Oliver Ditson.**—In going to press, the sad tidings reached us of the death of Oliver Ditson, of Boston, the head of the music trade in America. We extend our heartfelt sympathy to his family in this dark hour of their bereavement.

## CITY NOTES.

**Smith.**—Mrs. Huntington Smith will give a select musical after the holidays.

**The Alpi e Storm** is gaining unprecedented popularity as an exhibition piece.

**Galloway.**—Charles H. Galloway has been engaged as organist of St. George's Church.

**Bernd.**—Mrs. A. Bernd, the alto, late of New York, has located permanently in this city.

**Vollmar.**—Miss Julia Vollmar sings at the Church of the Holy Ghost, 8th and Walnut Sts.

**Otten.**—Joseph Otten is doing noble work for St. Louis. Too much praise cannot be accorded him.

**Archenbroedel Club.**—The annual election of officers for this club will take place the 2nd inst.

**Hennagan.**—Miss Maggie Hennagan has returned to the city from Charleston, S. C., and resumed her classes.

**Norsch.**—The Orpheus Saengerbund has shown gratifying results under the directorship of Fred. W. Norsch.

**Sands.**—Miss Nettie Sands is drilling the young ladies of the Annunciation Church for a concert to be given on the 3rd inst.

**The Graud Ave. Presbyterian Church** has the youngest and best looking choir in the city. This is on the authority of the base.

**McCreery.**—The choir of Christ Church Cathedral remains under the direction of Wm. McCreery, who is also the tenor soloist.

**Song.**—"Life's Lights and Shadows," one of Alfred G. Robyn's songs, was really the gem at the recent Schaar Emith concert.

**Walker.**—Harry Walker, contralto of the Hatton Quartette is suffering from inflammatory rheumatism, but bids fair to recover.

**Epstein.**—Marcus and Abe Epstein are two of the most genial and polished gentlemen in the profession. They are general favorites.

**Sauter.**—Sev. Rob. Sauter, the violinist, has had an experience extending over fifty years. His first pupil is living in Paducah, Ky.

**Schnuck.**—Anthony A. Schnuck is one of the "old reliables" of St. Francis Xavier's church, and a ready reference man in the music trade.

**The Bethel M. E. church choir**, under the direction of Miss Carrie Vollmar, is assisted by Mr. and Mrs. Jacoby, Mrs. Ascher and Miss Paul.

**Vieh.**—George Vieh, who has spent the past seventeen years with Balmer & Weber has located himself with Schaar Brothers, 7th and Olive.

**Mincke.**—Miss Josephine Mincke, a promising pupil of Victor Ehling, played Liszt's Tarentella (Kunkel's Royal Ed.) recently at the Germania.

**Weld.**—Arthur D. Weld sang a baritone solo, "A Bandit's Life" in genuine bandit style, at an East St. Louis Concert and was heartily applauded.

**Shattinger.**—Dr. Charles Shattinger who was often heard with delight in musical circles, is now fast acquiring an enviable reputation in his chosen sphere.

**Helmerichs.**—Mrs. Emilie Helmerichs has had an experience in this city of twenty-five years. She is one of the most unpretending and successful teachers here.

**Robyn.**—Alfred G. Robyn is one of the busiest and most gifted men in the profession. He is an easy and prolific composer. His published works are numerous and popular.

**Kroeger.**—Ernest R. Kroeger is an incessant worker, and his great talents are fast contributing to the finest works of the musical world. He is prominent in ambitious church work, as his splendid choir concerts testify.

**Hammerstein.**—Louis Hammerstein, organist of the Second Presbyterian Church, 17th and Lucas Ave., gave a magnificent programme Thanksgiving Eve. He was assisted by Mrs. A. D. Cunningham, Miss Dora Morbes, Mrs. O. L. Bollman, Messrs. Cunningham and Heerich, and the Hatton Quartette.

## CITY NOTES.

**Clarke**—Madame Ysidora E. Clarke will visit Boston at an early day.

**Monticello Seminary**—Mrs. Georgia Lee Cunningham sang at Edwardsville, Ill., for the benefit of Monticello Seminary which was destroyed by fire.

**Haynes**—At the last Germania Entertainment Miss Nellie Haynes sang two light operettas by Alfred Robyn and was highly complimented by the audience and press.

**Hardy**—Mrs. Mattie Hardy lends to the simplest song a charm that is irresistible; her interpretations are most artistic.

**Kissel**—Geo. A. Kissel, organist at the Immaculate Conception has two offers in hand for the coming year—but has not decided which to accept.

**Ballman**—At Max Ballman's music rooms, 104½ N. Broadway, any hour in the day—you will hear somebody's, dulcet voice at practice. He has a great many pupils.

**Pommer**—A cantata expressly written for tenor by Wm. H. Pommer and dedicated to Wyman McCreery, was produced for

the first time at Balmer and Weber's. It was received with warm applause.

**Bausemer**—It is rumored that Mrs. Franz Bausemer contemplates appearing more in public than heretofore. This is good news to all who are interested in fine artistic piano-playing.

**Rosen**—The new third Congregational Church will be dedicated in the early part of January. Mr. August Rosen, the organist, will present a programme of special interest for the occasion. The choir is made up of Miss Hattie Webb, soprano; Miss Eva Bingham, alto, Mr. Collins, tenor, and Mr. Egan, bass.

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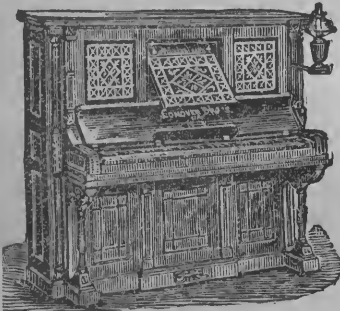
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Lady—"Away! '—Time.

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Miss Newcomer—Oh no, I'm not at all musical.

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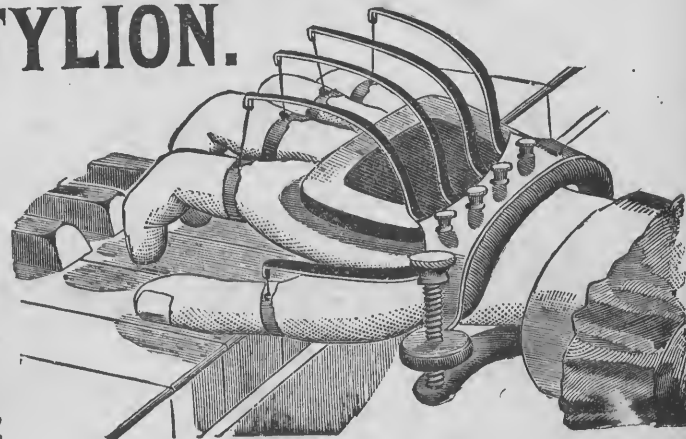
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Notes marked with an arrow must be struck from the wrist.

A. Loeschhorn, Op.84.

**Moderato.** ♩ - 100 - ♩ - 132.

♩ - 100 - ♩ - 132.

2.

Handwritten musical score for 'The Rose Tree'. The score is written for two staves, Treble and Bass clef, in common time (C). The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one flat (B-flat). The score includes fingerings (1-5) and breath marks (indicated by a small 'v' or 'b' symbol). The piece ends with a double bar line.

♩-100-♩-132.

♩-100-♩-132.

♩ - 100 - ♩ - 132.

5. *The Rose Tree*

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in common time (C). The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (B-flat). The score includes fingerings (1-5) and breath marks (arrows) for the melody. The tempo is marked '100' and '152.' at the beginning. The score is numbered '5.' on the left.

A musical score for the song "The Rose Tree". It features two staves: a treble staff for the melody and a bass staff for the accompaniment. The melody is written in a key with one flat (B-flat) and a 2/4 time signature. The accompaniment consists of a simple bass line. Fingerings are indicated by numbers 1-5 above or below notes. A bowing or breath mark is shown above the first measure of the melody. The score is divided into measures by vertical bar lines.

6.  $\bullet - 100 - \bullet - 132.$

Exercise 6 consists of 12 measures. The treble staff features a series of eighth-note patterns with various slurs and fingerings (1-5). The bass staff provides a steady accompaniment of eighth notes, also with fingerings. The tempo is marked as 100-132.

Measures 13-24 of exercise 6. The treble staff continues with eighth-note patterns and slurs. The bass staff maintains the eighth-note accompaniment. Fingerings are indicated throughout.

Measures 25-36 of exercise 6. The final section of the exercise, showing the continuation of the eighth-note patterns in both staves.

7. *Allegretto.*  $\bullet - 100 - \bullet - 132.$

Exercise 7 consists of 12 measures. The treble staff has a more complex eighth-note pattern with many slurs and fingerings. The bass staff has a simpler eighth-note accompaniment. The tempo is marked as Allegretto, 100-132.

Measures 13-24 of exercise 7. The treble staff continues with its complex eighth-note patterns. The bass staff provides a steady accompaniment.

Measures 25-36 of exercise 7. The final section of the exercise. The treble staff shows some dynamic markings like *mf* and *p*.

Measures 37-48 of exercise 7. The final section of the exercise, concluding with a double bar line. The treble staff includes dynamic markings like *mf*.



8. *Vivo.* ♩ - 112 - ♩ - 80. *mf*

*Fine.* *f* *p*

*f* *p*

9. *Allegro.* ♩ - 72 - ♩ - 88. *p* *mf*

*p* *mf* *p*

10. *Allegretto con moto.* ♩ - 100 - ♩ - 120. *mf* *p*

*mf*

Repeat from beginning to Fine.

*Allegro moderato.* ● - 120 - ● - 144.

11. *mf* *f* *p* *f*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in a treble clef with a key signature of one flat (B-flat). The accompaniment is written in a bass clef. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, and fingerings.

The musical score is for a piano introduction and a waltz in 3/4 time. The key signature is one sharp (F#). The score is written for piano (p) and includes various musical notations such as notes, rests, and fingerings. The introduction is marked with a piano (p) dynamic and a tempo of 'Allegretto'. The waltz is marked with a piano (p) dynamic and a tempo of 'Allegretto'. The score includes a treble and bass staff with various musical notations, including notes, rests, and fingerings. The introduction is marked with a piano (p) dynamic and a tempo of 'Allegretto'. The waltz is marked with a piano (p) dynamic and a tempo of 'Allegretto'. The score includes a treble and bass staff with various musical notations, including notes, rests, and fingerings.

[illegible]

*Allegro.* ♩ — 120 — ♩ — 144.

12. *mf*

*f*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody from the first system, starting with a quarter note G4, an eighth note A4, and a quarter note Bb4. The bass staff provides a harmonic accompaniment, starting with a quarter note G2, an eighth note A2, and a quarter note Bb2. The score includes various musical notations such as notes, rests, and bar lines. The tempo is marked 'Allegretto' and the dynamics are 'mf' and 'f'. The piece is in the key of B-flat major and 2/4 time.

The musical score is for a piano introduction and the first waltz of 'The Merry Widow'. The introduction is in 3/4 time and features a series of sixteenth-note runs in the right hand, with fingerings indicated by numbers 1 through 5. The left hand plays a simple harmonic accompaniment. The waltz section begins with a key signature change to one flat (B-flat major) and a 3/4 time signature. It features a melody in the right hand with a waltz rhythm and a harmonic accompaniment in the left hand. The score includes dynamics such as *mf* (mezzo-forte) and *f* (forte), and articulation marks like slurs and accents.



Moderato. ♩ - 72 - ♩ - 100.

13. *f*

*mf* *f* *mf* *f*

Moderato. ♩ - 100 - ♩ - 132.

14. *f*

Moderato. ♩ - 100 - ♩ - 132.

15. *mf*

*f* *p* *cres.* *f*

Repeat from the beginning to Fine.

*Allegro ma non troppo.* ♩ - 120 - ♩ - 152.

16. *mf* *cres.*

Exercise 16 is in 3/4 time. The treble staff begins with a melody of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. The piece includes a first and second ending, with a crescendo marking in the final measures.

*f* *mf*

The continuation of exercise 16 shows a change in dynamics. The treble staff features a more active melody with some triplets, while the bass staff continues with eighth-note accompaniment. The piece concludes with a mezzo-forte (mf) section.

*Allegro moderato.* ♩ - 100 - ♩ - 160.

17. *mf*

Exercise 17 is in 3/4 time. The treble staff has a melody with many slurs and fingerings, while the bass staff has a consistent eighth-note accompaniment. The piece is marked mezzo-forte (mf) and includes a first and second ending.

*Allegretto grazioso.* ♩ - 76 - ♩ - 92.

18. *mf*

Exercise 18 is in 6/8 time. The treble staff features a melody with many slurs and fingerings, while the bass staff has a consistent eighth-note accompaniment. The piece is marked mezzo-forte (mf) and includes a first and second ending.

*cres.* *mf*

The continuation of exercise 18 shows a change in dynamics. The treble staff features a more active melody with some triplets, while the bass staff continues with eighth-note accompaniment. The piece concludes with a mezzo-forte (mf) section.

*f* *f* *f*

The continuation of exercise 18 shows a change in dynamics. The treble staff features a more active melody with some triplets, while the bass staff continues with eighth-note accompaniment. The piece concludes with a forte (f) section.

*Allegro ma non troppo.* ♩ - 104 - ♩ - 132.

19. *mf* *f*

Exercise 19 is in 3/4 time. The treble staff has a melody with many slurs and fingerings, while the bass staff has a consistent eighth-note accompaniment. The piece is marked mezzo-forte (mf) and includes a first and second ending.



Andante. ♩ - 88 - ♩ - 112.

20.

1. 2.

Allegro. ♩ - 132 - ♩ - 100.

21.

1. 2.

Allegretto. ♩ - 72 - ♩ - 92.

1. 2.

22.

1. 2.

23.

1. 2.

23. *Allegro.* ♩-72-♩-92. *mf*

*f*

*mf*

24. *Allegretto.* ♩-120-♩-152. *mf*

*mf* *p*

*mf* *p*



Handwritten musical score, first system. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *p* dynamic marking. Fingering numbers (1-5) are present above and below notes.

Handwritten musical score, second system. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *mf* dynamic marking. Fingering numbers (1-5) are present above and below notes.

Handwritten musical score, third system. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking. Fingering numbers (1-5) are present above and below notes.

Handwritten musical score, fourth system. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *mf* dynamic marking. Fingering numbers (1-5) are present above and below notes.

Handwritten musical score, fifth system. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking. Fingering numbers (1-5) are present above and below notes.

Handwritten musical score, sixth system. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking. Fingering numbers (1-5) are present above and below notes.

**Tempo di Valse.** ♩ - 120 - ♩. - 80.

26. *mf*

The musical score for exercise 26 is written for piano (mf) in 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff contains a complex melody with numerous slurs and fingerings (e.g., 4, 3, 2, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 2, 3, 2, 1, 5, 3, 2, 3, 4, 1, 5, 3, 2). The bass staff provides a simpler accompaniment, often using chords and single notes with some slurs and fingerings (e.g., 6, 3, 5, 4, 3, 4, 2, 4, 3, 5, 4, 3). The exercise is marked with a mezzo-forte (mf) dynamic.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1-5 above the notes. The bass line provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a final cadence. The title 'The Rose Tree' is written in a decorative, stylized font at the bottom of the page.

[illegible]

**Allegretto vivo.** -100--132.

27. *p*

Allegretto vivace. 100-132.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The score includes a vocal melody with lyrics and a piano accompaniment. The piano part features a prominent bass line with many triplets and sixteenth notes. The score is divided into two systems. The first system contains the first two stanzas of the song. The second system contains the third stanza. The score ends with a double bar line.

First system of musical notation, measures 1-6. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. A *mf* (mezzo-forte) dynamic marking is present in measure 5.

Second system of musical notation, measures 7-12. The right hand continues with intricate melodic patterns and slurs. The left hand maintains a steady accompaniment. A *p* (piano) dynamic marking is visible in measure 8.

Third system of musical notation, measures 13-18. The tempo is marked *Allegro* with a metronome indication of 100-126. The right hand has a series of rapid sixteenth-note passages. The left hand consists of chords and single notes. A *f* (forte) dynamic marking is present in measure 13.

Fourth system of musical notation, measures 19-24. The right hand continues with rapid melodic runs. The left hand accompaniment includes chords and single notes. A *f* (forte) dynamic marking is present in measure 19.

Fifth system of musical notation, measures 25-30. The right hand features rapid sixteenth-note passages. The left hand accompaniment includes chords and single notes. A *mf* (mezzo-forte) dynamic marking is present in measure 27.

Sixth system of musical notation, measures 31-36. The right hand continues with rapid melodic runs. The left hand accompaniment includes chords and single notes. A *fz* (fortissimo) dynamic marking is present in measure 35.



**Il Trovatore.**

**JEAN PAUL.**

S E C O N D O .

**Allegro, Lively. M.M. ♩ — 144.**

*Allegro, Lively. M.M. ♩ = 144.*

Measures 144-148. The score continues with a piano accompaniment. The right hand features a melody with various ornaments (marked 'X') and fingerings (1, 2, 3, 4). The left hand has a steady eighth-note accompaniment. Dynamics include forte (f), mezzo-forte (mf), and piano (p). The piece concludes with a final cadence in measure 148.

# Il Trovatore.

JEAN. PAUL.

PRIMO

*Allegro. Lively. M.M. ♩ - 144.*

The musical score is written for piano and violin. The piano part is in G major (one sharp) and 4/4 time. The violin part is in G major and 4/4 time. The score is divided into five systems. The first system starts with a forte (f) dynamic and features a complex melody in the violin with many accidentals and fingerings. The piano part provides a harmonic accompaniment. The second system continues the melody, with the piano part featuring some triplets. The third system shows a change in dynamics, with the piano part becoming more active. The fourth system features a piano (p) dynamic in the violin part, which has a more melodic line. The fifth system concludes the piece with a piano (p) dynamic in the violin part. The score includes various musical notations such as notes, rests, accidentals, and fingerings, as well as dynamic markings like f, p, and Red. (Reduction).

SECONDO.

First system of musical notation for the 'SECONDO' part. It features a grand staff with treble and bass clefs. The music includes various fingerings (e.g., 4, 2, x, 1, 2, 3, 1, 4) and dynamic markings like 'p' (piano). There are also 'Red.' and '\*' markings below the staff.

Second system of musical notation, continuing the piece. It includes dynamic markings 'f' (forte) and 'ff' (fortissimo), along with 'Red.' and '\*' markings.

Third system of musical notation, featuring a grand staff. It includes dynamic markings 'ff' (fortissimo) and 'f' (forte), along with 'Red.' and '\*' markings.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings 'ff' (fortissimo) and 'f' (forte), along with 'Red.' and '\*' markings.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings 'p' (piano) and 'pp' (pianissimo), along with 'Red.' and '\*' markings.

Sixth system of musical notation, featuring a grand staff. It includes dynamic markings 'p' (piano), 'pp' (pianissimo), and 'ppp' (pianississimo), along with 'Red.' and '\*' markings.



P R I M O .

The musical score is for a piece from 'The Merry Widow' by Franz Lehár. It is written for piano and violin. The key signature is D major (two sharps), and the time signature is 3/4. The score begins with a piano introduction marked 'p' and 'ff' (fortissimo). The piano part features a series of chords and arpeggios, while the violin part plays a melodic line with various ornaments and trills. The score includes dynamic markings such as 'p' (piano), 'ff' (fortissimo), and 'f' (forte). There are also performance instructions like 'Red.' (Reduction) and 'x' (ornament). The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 10. The score ends with a double bar line and a repeat sign.

[illegible]

A musical score for the song 'The Rose Tree'. It features two staves, a treble and a bass clef, with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the bass line.

SECONDO.

Moderato. M.M. ♩. = 60.

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Moderato' with a metronome marking of 60 beats per minute. The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a piano (p) dynamic. The second system continues the melodic and harmonic development. The third system introduces a fortissimo (ff) dynamic and includes a 'Red.' (Reduction) marking. The fourth system features a crescendo leading to a forte (f) dynamic. The fifth system includes a 'Red.' marking and a '4' indicating a fourth. The sixth system concludes the piece with a 'Red.' marking and a '4' indicating a fourth. The notation is complex, with many notes and rests, and includes various musical symbols such as 'x' and '\*'.

PRIMO.

Moderato. M.M. ♩. — 60.

12/8

*Cantabile. (Singing)*

*f* *sf* *pp*

*Red.* \*

*Red.* \*

*p* *Red.* \*

*p* *Red.* \*

*Red.* \*



SECONDO.

rit: a tempo.

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

f

Red. \* Red. \* Red. \* Red. \*

ff

Red. \*

PRIMO.

2 3 4  
1 2 3

*rit:* *a tempo.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*f* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*ff* *ff risoluto.*

# FINALE.

SECONDO.

*Allegro. (Lively.)* M. M. ♩ = 84.

The first system of musical notation for the piano part, in 4/4 time. The treble staff contains a series of chords, mostly triads and dyads, with some triplets indicated by a '3' and a bracket. The bass staff begins with a piano (*p*) dynamic marking and contains a simple bass line with some rests and eighth notes.

The second system of musical notation for the piano part. The treble staff continues with chords, including some with triplets. The bass staff has a more active line with eighth and sixteenth notes. A crescendo marking (*cres*) is placed over the middle of the system, and the word *cen - do.* is written below the treble staff. The system ends with a first ending bracket labeled '1'.

The third system of musical notation for the piano part. The treble staff features a dense texture of chords, many of which are marked with a '4' and a '2' above them, possibly indicating a 4/2 time signature or a specific fingering. The bass staff has a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present at the beginning.

The fourth system of musical notation for the piano part. The treble staff continues with dense chordal textures. The bass staff has a more complex line with some triplets. A forte (*f*) dynamic marking is placed over the middle of the system. The system concludes with several measures marked with an asterisk (\*) and the word *Red.* (Reduction).

The fifth system of musical notation for the piano part. The treble staff features a series of chords, some with triplets. The bass staff has a simple line with some rests and eighth notes. A piano (*p*) dynamic marking is present at the beginning. The system ends with a first ending bracket labeled '1' and a final measure marked with an asterisk (\*) and the word *Red.*



# FINALE

PRIMO.

*Allegro (Lively.)* M.M.  $\text{♩} = 84$ .

*p*

*cres - cen - do*

*mf*

*f*

*Red. \**

*p*

*Red. \**

S E C O N D () .

4 2 X

4 1 X

4 2 X

*cres*

*cen*

*do*

1 3 4 2 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The second system continues the piece, featuring a treble staff with a key signature of one sharp and a common time signature, and a bass staff. The treble staff includes a melody with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. The score is written in a clear, legible font, with notes and rests clearly visible. The overall layout is clean and professional, typical of a published musical score.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked with a tempo of "Allegretto". The score consists of four measures. The first measure features a melodic line in the right hand with a trill on the first note and a triplet in the left hand. The second measure continues the melody with a trill and a triplet. The third measure shows a melodic line with a trill and a triplet. The fourth measure features a melodic line with a trill and a triplet. The score is marked with a tempo of "Allegretto".

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with various ornaments and fingerings. The voice part has lyrics in German. The score is marked with a forte (ff) dynamic and includes a repeat sign at the end.

*or*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains a melody with eighth and sixteenth notes, including triplets and sixteenth-note runs. The lower staff is a bass clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains a bass line with eighth and sixteenth notes, including triplets and sixteenth-note runs. The second system also consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains a melody with eighth and sixteenth notes, including triplets and sixteenth-note runs. The lower staff is a bass clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains a bass line with eighth and sixteenth notes, including triplets and sixteenth-note runs. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

*con fuoco. (with animation.)*



# THE MILL.

## DIE MÜHLE.

*Leisurely but not dragging.*  
*Gemächlich, nicht schleppend.* ♩ = 100

Adolf Jensen Op. 17 No. 3.

The musical score is written for piano and bass. It consists of four systems of staves. The first system has six measures. The second system has six measures, including a 'Ped.' marking. The third system has six measures, including a 'cres.' marking and a 'Ped.' marking. The fourth system has six measures, including a 'f' marking and a 'Ped.' marking. An alternative fingering is provided for the final section, labeled 'or thus.'.

or thus.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-5). Specific markings include *mf* (mezzo-forte), *Red.* (likely a performance instruction), and *cres.* (crescendo). The piece is written in a key with one sharp (F#) and a 2/4 time signature. The first system includes a section marked "or thus." with an alternative melodic line. The notation is dense, with many sixteenth and thirty-second notes, and includes various articulation marks like slurs and accents.

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a redoubt. The score is in 4/4 time and consists of two systems. The first system has five measures, and the second system has five measures. The piano part is in the upper staff, and the redoubt part is in the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings like "cres.", "f", and "p". There are also fingerings and articulations indicated by numbers and symbols.

[illegible][illegible]

perdendosi.  
verhallend.

ppp

Red. 3

Red. \*

Red. \*

Red. \*

Red. \*



# VALSE STYRIENNE.

H. A. Wollenhaupt. Op. 27.

Moderato ♩ - 54.

The musical score is written for piano and right-hand parts. It begins with a tempo marking of 'Moderato' at 54 beats per minute. The first system features a series of chords and a melodic line in the right hand, with a 'f r.h.' marking. The second system is marked 'Tempo rubato' and includes a 'p' marking. The third system contains a 'ritard ad lib.' marking followed by 'a tempo'. The fourth system shows two endings, with the first ending marked '1.' and the second marked '2.'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'f r.h.', 'p', and 'ritard ad lib.'.

*Con espressione.*

First system of musical notation, piano part. It consists of two staves. The right staff contains a series of chords and single notes with fingerings (1-5) and slurs. The left staff contains a bass line with chords and single notes. Below the staves, there are five pairs of "Red." and an asterisk symbol.

Second system of musical notation, piano part. It consists of two staves. The right staff has a section marked "1." and "2." with various fingerings and slurs. The left staff continues the bass line. Below the staves, there are five pairs of "Red." and an asterisk symbol.

Third system of musical notation, piano part. It consists of two staves. The right staff has a section marked "8" with a dashed line above it, indicating a repeat or continuation. The left staff continues the bass line. Below the staves, there are five pairs of "Red." and an asterisk symbol.

*Con espressione.*

Fourth system of musical notation, piano part. It consists of two staves. The right staff has a section marked "5" with a dashed line above it. The left staff continues the bass line. Below the staves, there are five pairs of "Red." and an asterisk symbol.

*Con moto* ♩ - 88.

*Con tenerezza.*

Fifth system of musical notation, piano part. It consists of two staves. The right staff has a section marked "1 2 4" and "4 5" with various fingerings and slurs. The left staff continues the bass line. Below the staves, there are five pairs of "Red." and an asterisk symbol.

First system of musical notation. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Below the bass staff, there are markings: "Red." followed by an asterisk, repeated four times.

*Agitato.*

Second system of musical notation, marked *Agitato*. The treble staff features rapid sixteenth-note passages with complex fingerings. The bass staff continues the accompaniment. A *cres.* (crescendo) marking is present in the middle of the system. The system ends with a *f* (forte) dynamic marking.

Third system of musical notation. The treble staff continues the rapid sixteenth-note passages. The bass staff accompaniment remains consistent. A *ritard.* (ritardando) marking is present towards the end of the system. Below the bass staff, there are markings: "Red." followed by an asterisk, repeated four times.

*a tempo.*

Fourth system of musical notation, marked *a tempo.*. The treble staff shows a change in tempo and includes a *pp* (pianissimo) dynamic marking. The bass staff accompaniment continues. Below the bass staff, there are markings: "Red." followed by an asterisk, repeated four times.

Fifth system of musical notation. The treble staff includes first and second endings, marked "1." and "2.". The bass staff accompaniment continues. Below the bass staff, there are markings: "Red." followed by an asterisk, repeated four times.



**Tempo I.**

*p* *f* *ritard. ad lib.*

Red. Red. Red. Red. Red. Red. Red.

*a tempo.* *f*

Red. Red. Red. Red.

**Con espressione.**

*p* *f*

Red. Red. Red. Red. Red. Red. Red.

*pp* *f*

Red. Red. Red. Red.

*f*

Red. Red. Red. Red.

# POND LILIES.

Polka time ♩-126.

Carl Sidus Op.110.

8

*p*

*mf*

*f*

*mf*

*f*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

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8

*p*

1 3 5 1 2 5 1 3 5 1 2 5 1 3 5 5 *Ped.* \*

3 4 3 2 1 3 5 4 3 1 4 3 5 4 2 1 1 2

4 1 2 5 1 3 5 1 3 5 1 2 5 1 3 1 2 1 2 3 6

*Ped.* \*

2 4 1 2 5 1 3 5 1 3 5 1 2 5 1 3 2

**TRIO.**

*sweetly*

*p*

1 2 3 4 5 1 2 1 5 4 5 4 1 2 3 4 5 1 2 1 5 4 5 4 1 2

4 1 2 5 4 1 2 5 5 1 3 5

3 4 5 1 2 1 5 4 5 4 1 2 3 4 5 1 2 1 5 4 5 4 3

1 1 2 5 4 1 2 5 5 1 3 5



A musical score for "The Rose Tree". It features two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The piece includes various musical notations such as eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. A double bar line separates the first and second endings. The first ending leads back to the beginning, while the second ending concludes the piece. Pedal markings ("Ped." and a flower symbol) are present at the bottom.

8

*p*

1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5

*Ped.* \*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece. The second system contains the final two measures, which are repeated twice, labeled '1.' and '2.'. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. The second ending is marked with a double bar line and a repeat sign. The tempo/mood is indicated as '2nd time f' (forte).

# LIEBESLIED.

(LOVE SONG.)

Allegretto sostenuto e amoroso. ♩ = 112.  
molto cantabile.

A. Henselt. Op. 5. N° 11.

*p sempre. r.h.*

*molto portando la melodia.*

*cres. fz*

*Lh.*

*con espress. rit.*

*Lh.*

*con anima e cres.*

*dim. e riten.*

*cres. assai. f*

*Lh.*

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N.B. The Ped. must be scrupulously used as marked its function is to enable the performer to play the melody perfectly *legato* and not to sustain and give sonority to the accompaniment.





# SPRING SONG.

## FRÜHLINGSLIED.

Song without words.

Felix Mendelssohn Op. 62. N° 6.

Allegretto grazioso. ♩ - 88.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto grazioso. ♩ - 88.' The score includes various musical notations such as slurs, fingerings (1-5), and dynamic markings (p, mf, f, dimin., cres.). Pedal points are indicated by 'Ped.' and an asterisk (\*) below the bass staff in each system. The copyright notice at the bottom reads 'Copyright - Kunkel Bros 1888.'

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A. The notation here given allotting most of the accompaniment to the left hand enables the performer to play the melody with greater freedom and expression.

The musical score consists of five systems of piano notation. Each system includes a treble and bass staff with various musical notations such as notes, rests, and fingerings. Dynamics include *cres.*, *f*, *sf*, *dim.*, *dolce.*, *al.*, *dimin.*, and *pp*. Pedal markings are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1-5. The score is divided into sections labeled A, B, and C. Section B is marked "In octaves ad lib." and Section C is marked "grazioso."

*cres.* *f* *sf* *dim.*

*In octaves ad lib.*

*B.* *f* *sf* *dim.*

*dolce.* *cres.* *al.* *f* *dimin.*

*pp* *grazioso.*

*B.* Liszt's Version. Played also by von Bülow, Rubinstein, Henselt and others.

*C.* The doubling of the melody here indicated gives more coloring to the phrase. See Schumann's Concerto in A. minor, Op. 54. which contains in the intermezzo, an analogous passage.

First system of musical notation, measures 1-6. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 7-12. Includes dynamic markings *f* and *sf*.

Third system of musical notation, measures 13-18. Includes the instruction *In octaves ad lib.* and *dimin.*

Fourth system of musical notation, measures 19-24. Includes dynamic markings *cres.* and *p dolce.*

Fifth system of musical notation, measures 25-30. Includes the instruction *In octaves ad lib.* and *dimin.*

Sixth system of musical notation, measures 31-36. Includes the instruction *leggero.*

# LUCREZIA BORGIA.

(Donizetti)

Carl Sidus Op. 134.

*Allegretto* ♩ = 80.

The musical score is written for piano and consists of five systems. The first system is marked *Allegretto* with a tempo of 80 beats per minute. The second system continues the piece. The third system continues. The fourth system includes markings for *rit.* (ritardando), *lento.* (lento), and *a tempo.* (return to tempo), along with dynamic markings *ff* (fortissimo) and *mf* (mezzo-forte). The fifth system concludes the piece. The score features various musical notations including treble and bass staves, notes, rests, and fingerings.



First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are marked below the bass staff. Dynamics include *f* and *ff*.

Second system of musical notation, measures 5-8. Treble and bass staves. Pedal points are marked below the bass staff. Dynamics include *p*.

*Larghetto* ♩ - 126.

Third system of musical notation, measures 9-12. Treble and bass staves with many fingerings indicated above notes. Pedal points are marked below the bass staff. Dynamics include *p*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with many fingerings indicated above notes. Pedal points are marked below the bass staff. Dynamics include *f*.

Fifth system of musical notation, measures 17-20. Treble and bass staves with many fingerings indicated above notes. Pedal points are marked below the bass staff. Dynamics include *f*.

Sixth system of musical notation, measures 21-24. Treble and bass staves with many fingerings indicated above notes. Pedal points are marked below the bass staff. Dynamics include *f*.

Waltz ♩ - 88.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above notes. The bass staff features a steady eighth-note accompaniment.

Second system of musical notation. Treble and bass staves. Fingerings are indicated by numbers 1-5 above notes. The bass staff continues with eighth-note accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff includes dynamic markings *f*, *p*, *f*, *p*, and *mf*. Fingerings are indicated by numbers 1-5 above notes. The bass staff continues with eighth-note accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff includes dynamic markings *cres.*, *dim.*, *do sf*, and *p*. The bass staff continues with eighth-note accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff includes a *ff* (fortissimo) dynamic marking. The bass line consists of eighth-note chords.

Sixth system of musical notation. Treble and bass staves. Treble staff includes dynamic markings *ff*, *mf*, and *ff*. Fingerings are indicated by numbers 1-5 above notes. The bass staff includes a *Ped.* (pedal) marking. The system concludes with a double bar line and repeat signs.

# LOOK OUT UPON THE STARS, MY LOVE.

Words by Shelley

F. R. Kroege.

*Andante con Tenerezza.* ♩ - 80.

*p* *lusingando*

Look out up-on the

stars, my love, And shame them with thine eyes,..... On which than on the heights a - bove There

hang more des - ti - nies ..... Night's beau - ty is the har - mo - ny Of blend - ing shades and

*mp* *rit.* *rit.* *dim.*

lights;..... Then la - dy, up look out, and be A sis - ter to the night!.....

*a tempo.*

*dim.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*p*

Sleep not: thy im-age wakes for aye With\_in my watching

*Ped.* *Ped.* *Ped.* *Ped.*

breast ..... Sleep not from her soft sleep should fly Who robs all hearts of rest ..... Nay, la - dy, from thy

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mp* *rit.* *rit.*

slum\_bers break, And make this darkness gay ..... With looks, whose brightness well might make Of

*dim.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*dim.*

darker night a day ..... *a tempo.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*



# TWICKENHAM FERRY.

Theo. Marzials.

Not to quick. ♩. 80.



1. O - hoi - ye - ho, Ho - ye - ho, Who's for the fer - ry (The bri - ar's in bud, the  
 2. O - hoi - ye - ho, Ho - ye - ho, "I'm for the fer - ry" (The bri - ar's in bud, the  
 3. O - hoi - ye - ho, Ho! you're too late for the fer - ry (The bri ar's in bud, the

1. sun's go - ing down,) And I'll row ye so quick and I'll row ye so stead - y, And  
 2. sun's go - ing down,) And it's late as it is, and I haven't a pen - ny, And  
 3. sun's go - ing down,) And he's not row - ing quick and he's not row ing stead - y, You'd

1. 'tis but a pen - ny to Twick - en - ham Town. The fer - ry - man's slim and the  
 2. how shall I get me to Twick - en - ham Town! She'd a rose in her bon - net, and  
 3. think 'twas a jour - ney to Twick - en - ham Town. "O hoi and O ho," you may

1. fer - ry-man's young, And he's just a soft twang, in the turn of his tongue, And he's  
 2. Oh! she look'd sweet, As the lit - tle pink flow - er that grows in the wheat; With her  
 3. call as you will The moon is a - ris - ing on Pe - ters-ham Hill, And with

1. fresh as a pip - pin and brown as a ber - ry, And 'tis but a pen - ny to  
 2. cheeks like a rose and her lips like a cher - ry, "And sure and you're wel - come to  
 3. Love like a rose in the stern of the wher - ry There's dan - ger in cross - ing to

1. Twick - en - ham town.  
 2. Twick - en - ham town.  
 3. Twick - en - ham town.

hoi - ye - ho, Ho - ye - ho, Ho - ye - ho Ho!

# MY HEART'S DELIGHT.

Harry Pepper.

Moderato. ♩ = 60.

1. This world would be a gloom-y world, With-out one ray of bliss, If  
 2. My home would just a shel-ter be, A dull and dis-mal place, But

1. from the old fa-mil-iar scenes One face I chanced to miss; 'Tis  
 2. for the sound of her sweet voice, The sun-shine of her face; She

1. she who drives the clouds a-way, And makes each day seem bright; And  
 2. com-fort me when I am sad, And puts Dull Care to flight, And

*rit.* *a tempo.*

1. sad and lone - ly would I be With - out my heart's de - light. All  
 2. Peace and Joy sit down be - side Me and my heart's de - light. Thus

1. oth - er maid - ens she out - shines In beau - ty and in worth; Her  
 2. smooth - ly, sweet - ly, glide the years, And I, in - deed, am blest In

1. count - er - part you will not find Else - where up - on the earth; What -  
 2. hav - ing such a charming bird With - in the dear home nest; But

1. e'er she says, what - e'er she does, Ap - pears ex - act - ly right; And  
 2. if her lov - ing qual - i - ties Thus bold - ly I re - cite, Some



1. 'tis not strange at all that she Should be my heart's de - light. And

2. en - vious swain will sure - ly steal From me my heart's de

1. 'tis not strange at all that she Should be my heart's de - light.

2. light. Some en - vious swain will sure - ly steal From me my heart's de - light

*ad lib.*

*cres.*

*f*

*f* Play small notes if the lower version is sung. *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*